

**ART IN PUBLIC PLACES COMMISSION MEETING
MINUTES**

Monday, March 29, 2004, 6:30 p.m.
City Council Chambers

Members Present: Mat Herban, Sigrid Trumpy, Bob Libson, Wanda Kelley, Nina Fisher, Cindy Busch, Cindy Fletcher-Holden

Members Absent: Cynthia Shinn

Guest : Aletha Kuschan, Performing Arts Grant Applicants
Earl Brown, Blacks of the Chesapeake

Staff: Lee Ann Plumer, Director of Recreation and Parks
Molly Hoeckel, Staff Assistant
Steve Carr, City Liaison

Call to Order:

Chairman Libson called to order the March 29, 2004 meeting of the City of Annapolis Art in Public Places Commission at 6:30 p.m.

Commission Business:

NEW BUSINESS:

Performing Arts Grant Application Presentations:

Mr. Libson noted that the Commission had received a total of \$120,000 in grant application requests, and that the Commission had an approximately \$140,000 balance in its accounts (after subtracting the commitments made in the 2003 Call to Artists commissions.) Chairman Libson cautioned against establishing a precedent of granting the entire balance in the Commission accounts every year. He noted that grant recipients often tend to depend on grants received as "givens" in future years, and reminded the Commission that the city cannot guarantee its funding to the Commission year after year. The Commission decided to delay any discussion on this issue until next meeting, when decisions will be made on the funds granted.

The Commission then heard grant applicant presentations, paraphrased as follows:

1. Heifetz Music Institute Annapolis:

Mr. Heifetz called in with family illness, unable to attend.

2. Fleet Street Volunteer Group:

Mrs. Astle called in with family illness, unable to attend.

3. Annapolis Opera:

Presenter: Mr. Dennis Monk, President

Per Mr. Monk: Annapolis Opera has been a part of the Annapolis performing arts scene for over 30 years. Its mission is to promote the education and development of young professional

singers, and the presentation of full, professional opera productions to audiences in Annapolis that might not otherwise have the opportunity to experience the art form. Mr. Monk reminded the Commission that opera is expensive to present. Grants form a portion of the Opera's funds, the rest of which are raised by trustees. Although most opera companies have both Boards of Directors and administrative staff, Annapolis Opera has no any administrative staff. All funds raised go directly to the support of its mission, as stated above. Its main yearly production, and its most complex, involved, and expensive production is the Spring opera. Commission funds would go toward this mainstay production, costs for which were estimated at \$75,000.

Commission Questions:

What percentage of the house is Annapolis Opera able to sell for the two yearly performances?

The Opera sells approximately 500 seats per performance at Maryland Hall, or 80 - 90% of capacity. Annapolis Opera also opens its nighttime dress rehearsal to students and their chaperones, school groups, etc., for a \$5.00 fee. This year saw a drop in student attendees.

4. Chamber Music Annapolis, Carolyn Surrick

Presenter: Carolyn Surrick, Early Music Festival Organizer

Per Ms. Surrick: This year's festival will be a multi-location, multi-event weekend in April. The festival will feature free afternoon performances, special exhibits, and reenactments of Washington's resignation. National Public Radio will attend to discuss the resignation. Reenactors will march from the Liberty Tree at St. John's College to Lawyer's Mall. Chamber Music Annapolis (CMA) is partnering with the Historic Annapolis Foundation in presenting the Festival, with stores throughout town featuring exhibits from the festival, including period costumes, artifacts, books, and equipment. CMA ask for funds for a similar event next year, with a different historical focus. CMA want to present historic music in a historic setting, with the goal to get people who've never experienced early music into a place where it would have originally been performed, such as the Brice House, or Paca House, etc. The organization has no paid administrative staff or dedicated phone line. Ms. Surrick noted that Music in the Great Hall has been going on since 1990. CMA spun off from this series at St. John's College in 2000; its mission is to put on chamber music events, to educate the public on chamber music, and to commission new chamber music.

Commission Questions:

How do artistic fees of \$30,000 breakdown?

This figure covers daytime ensembles, choirs, musicians, and actors.

What does sponsorship entail?

Ms. Surrick replied that the festival was to have been on West Street, which would have given sponsors publicity, but that West Street is closed for repairs. The Festival has 3 sponsors.

What was added to bring the 2005 budget to \$93,000?

The increase accounts for the extra expenses of hosting a street festival. Chamber Music Annapolis replied also that they receive various grants from various sources. If this year's festival is in the black, proceeds will go to next year's festival.

5. Arundel Vocal Arts Society (AVAS)

Presenter: Mr. Alan Wycherley, Singing Member and officer

Per Mr. Wycherley: AVAS is a spinoff from the Annapolis Chorale, and has had two directors over the past 10 years. Its mission: to provide an outlet to Annapolitans and residents to both study and perform choral music for local residents. AVAS has officers and a Board, which meets bi-monthly. The members perform a winter event, usually a holiday performance, and a

spring concert, usually Broadway, pop, and opera pieces. This year's spring concert will be held on May 27, and will comprise a performance of Bernstein songs at St. John's College. AVAS has performed for and with a number of local organizations, including the Chesapeake Youth Symphony Orchestra, Anne Arundel Community College, St. Mary's Choir, Madrigal, the Performing Arts Association of Linthicum, First Night Annapolis, State House by Candlelight, Lights on the Bay, and the National Association of Counties. Mr. Wycherley announced that AVAS members had performed for Pope John Paul II. 90% of the income in the AVAS budget is provided by its singing members through membership fees, fund-raising activities, and dues. The Cultural Arts Foundation contributes a modest amount of funding to AVAS. Its traditional expenses are orchestra and soloist fees. Mr. Wycherley noted that performance and rehearsal space and program printing are also extremely expensive. AVAS seeks money for use in increasing publicity and expanding its audiences. AVAS auditions its potential members, and sees very little turnover of officers and Board members. It also has a group of dedicated volunteers, and is a stable organization.

Questions:

When asked where hold performances:

Will perform in the FSK Auditorium at St. John's College, which has capacity of 780 - 810 people and at St. Martin's Lutheran Church, at Spa Road and Forest Drive. St. Martin's has great acoustics and ample parking.

6. Annapolis Chorale

Presenter: Ernie Green, Music Director

Per Mr. Green: This is his 19th season with the Chorale. The Chorale would use Commission funds for "Music Works", a year-old partnership program between the Chorale and its subgroups: 4 different choruses with different makeups and numbers. All members of these choruses use Chorale facilities every single week. The Chorale would like to offer educational programming without duplicating other organizations' efforts, and is trying to find a way to get young people and families to their performances. Mr. Green related his frustration that funding, and subsequently, resources, for music education are drying up, including money to buy music and instruments for school bands. Music Works is an attempt to help musical organizations help to offset shrinking funding. Within the program, the Chorale adds an open rehearsal performance to one of its events, for which it must pay all additional licensing and orchestral fees, and charges students a reduced fee ticket, a portion of which goes back to the students' schools as an automatic rebate. This raises money for the schools' booster organizations. The long-term goal of the program is to break even; the short-term goal is to build up excitement for Chorale events. Music Work events allow for students to meet guest performers and chorister.

Questions:

Are these performances additional performances?

Yes, these will be either a Friday or Saturday night performance, and will augment the usual single night weekend performance. Performances are also open to public, and the student ticket is under \$10. Between 50% to 75% of ticket proceeds from student tickets go back to their school. Parents tickets are slightly higher in price, but the Chorale still refunds 35% of the parents' ticket proceeds back to their childrens' schools. The proceeds must go to the schools' Band Booster clubs, or to a school group focused solely on music. Theater groups have also requested participation in Music Works, and may be allowed to participate in this program. Mr. Green noted that Chorale audiences are becoming older and smaller, and that education needs to improve and expand. Music Works is geared toward high school students, and is offered to

both public and private schools; however, the program is really geared to public school programs because, in Mr. Green's opinion, these schools most need the assistance. The Chorale is working on developing the program in Middle Schools. The music is very user-friendly for high school students, but a bit advanced for Middle School students. Annapolis, Broadneck, Southern, South River and Severna Park High Schools, as well as private schools, have participated. The Chorale does not have official letters of intent from the schools. Mr. Green noted that school music support programs and band booster clubs are entities entirely separate from the Anne Arundel County Public School system. Mr. Green stated that the Chorale works with the booster clubs from the schools, and confirms that participating Booster Clubs are approved, sanctioned, and properly chartered organizations. The Chorale is dedicated to ensuring that Music Works money goes to the proper organizations. Chairman Libson said that he'd like to make sure that any Commission funds received by the Chorale go toward building audiences.

7. Greater Clay Street Development Corporation (GCSDC)

Presenters: Bertina Nick, Executive Director, Janice Hayes-Williams, historical consultant

Per Ms. Nick: Their Commission request is part of a history project wherein Janice Hayes-Williams collects histories from members of the Clay Street neighborhood. GCSDC is trying to get the histories of the neighborhood out to the community members: to describe Clay Street in the 40's and 50's to its current residents. This event is a way to attract community participation, including children. The event will present Clay Street as it was in the 20's, 30's, and 40's, when it was strictly a Black and Jewish community. These community members were not allowed to live in Murray Hill. The stories and photos collected for this event will show the changes through the ages: for instance, where a grocery store turned into a saloon to meet needs of the Depression. Clay Street also had hotels and eateries, and Saturday night was the "hot night" of the week, calling for hot clothes and hot music. GCSDC is calling this project "First Saturdays", and seeks to entice the African American community out on weekends. The first "First Saturday" performance would feature Mr. Cab Calloway's daughter. Ms. Hayes-Williams noted that the tickets are pricy to reflect the value of the cabaret-style performances. The GCSDC hopes to attract people in period costume. She also noted that this was a prominent era for this community. If these two Saturdays are popular, the GCSDC would like to hold this event quarterly. The GCSDC has held "history" teas to collect these stories: one at Stanton Center, and one at Glenwood High-rise. The "First Saturday" events will run from 1 p.m. - 7 p.m., and will be a tribute to the community's history and to the people who lived it.

Question:

How many people can the Stanton Center hold for this cabaret style event?

Ms. Nick estimated 250 people.

Honorarium:

The honoraria will go to the consultants, teachers, set dressers, and costumers who will attend to the performers and the venue.

8. Percussive Dance Ensemble

Presenters: Edward Johnson, Executive Director; Eileen Carson, Artistic Director

Per Mr. Johnson and Ms. Carson: Footworks is a music and dance ensemble performing arts organization with roots in traditional music and dance, and is recognized internationally for bringing roots music (i.e. clogging) to greater prominence. Footworks predates Riverdance by twenty years, and was a guest artist of same. It consists of three separate troupes that tour

nationally and internationally. The troupes play diverse genres of music, and are not limited to fiddle and clogging music. Ms. Carson expressed the organization's sincere desire to bring music and dance into people's lives, and noted that Footworks has succeeded thus far. Ten years ago, Footworks was touring with smaller groups at festivals and collaborations around country, and had a unique product, repertoire, and vision, but decided that they wanted to have a stronger presence in this community. Footworks has artists-in-residence and workshops, and has worked in schools. It presents several school shows throughout year, in addition to producing "Incredible Feets" and "The Crossing" in over 35 states throughout the country. The group has collaborated with Step Africa. Footworks receives some funding from the Maryland State Arts Council. Its performances usually sell out, and are held in local schools and at Maryland Hall. In recent years it has developed a junior company, which was included in its 25th Anniversary program this year. Ms. Carson noted that every Footworks member is a local resident. "The Crossing" troupe has 27 people, Soulmates has 35, Incredible Feets has about 10. The core Footworks group contains 7 - 8 dancers. Footworks also keeps a musical director and technical director on staff.

Question:

For what purposes will the funds be used?

Funds will be used to supplement the two annual performances at Maryland Hall. The money will go to creating new work. Ticket sales average 700 people per performance, and ticket pricing is \$25. Seats are general admission, except for seating reserved for Maryland Hall members. All seats are same price. Footworks has expanded greatly throughout last three years, and now has offices on West Street, but wants to continue to maintain a connection with Maryland Hall. Footworks had been renting studio space from Maryland Hall since 1980. The organization also plans to open a dance school.

9. First Night Annapolis

Presenter: Kristin Saunders, Past Chair of First Night

Per Ms. Saunders: First Night focuses on the arts, and features all sorts of performances and visual arts displays. The organization requests \$5,000 to help pay for performers for First Night 2004. First Night is dedicated to supporting artists in the community as well its practice of bringing in a selection of performers from out of town, and prides itself on paying performers their regular rate. Ms. Saunders stressed that this is not just a New Year's organization, but one that is dedicated to outreach in Annapolis and Anne Arundel County communities throughout the year. It is also partnering with other organizations in Annapolis, such as the Boys and Girls Club, with whom it produces "Voices", a poetry slam event. "Voices" is an after school program in which children work with a poetry slam artist to develop their poetry skills. The event culminates in a printed form of their work and a performance at St. John's College on First Night. First Night seeks to interest kids, including at-risk kids, in the arts. First Night has also executed focused outreach programs with the Hispanic community, including a visual arts project in which women from Hispanic countries created quilt blocks portraying their hopes for their first year in America. This quilt was displayed at First Night and in Senior Centers throughout the area. First Night feels it important to invest in this community, and would like to make First Night Annapolis a multi-cultural, multi-generational, multi-medium/genre event. On average, between 12,000 and 16,000 buttons are sold during First Nights. An Economic Impact study conducted through Anne Arundel Community College determines that First Night generates economic impact of approximately \$1,000,000 in the Annapolis area in a 24-hour

period.

Questions:

Does First Night offer free admission?

First Night tries to offer free admission to all parts of First Night festivities to certain parts of the community, in particular, to school children in grades K-5. First Night has entered into a new partnership with Maryland Hall. The organization tailors the earlier part of the New Year's evening to a younger crowd, and employs deaf signage volunteers. It ensures that some of the events are free to the public.

What mandates the increase in managerial/general expenses in this year's budget?

The increase will be salary for a full-time executive director (as opposed to the current part-time ED) and office assistant, the latter of which will perform accounting and volunteer management tasks. First Night uses a contracted production coordinator. \$99,000 includes salaries for the two employees: an Executive Director, at \$40,000 yearly, and an Office Assistant, as well as other hires throughout the year.

10. Clones of Funk

Presenter: Debbie Wood, Booking Agent

Per Ms. Wood: Clones of Funk performs Funk music, and has recorded with George Clinton. The band originated in Annapolis. Wesley Bean, the founder, has connections with the local African American community. Clones plays local venues, as well as venues in Baltimore, Washington DC, and Fredericksburg, VA. It is, however, primarily a local group with a local following. Ms. Wood noted that Clones tried to hold a performance at the Stanton Center, but found that local people could not afford the ticket price. This grant would be used to put on a performance at the Stanton Center. Those driving would be encouraged to use Gott's Garage. The concert would be held this Summer, and would be a fun, positive, cultural event. Stanton Center and its associated logistics would need to be approved. Ms. Plumer noted that this was possible. The \$715 requested would go to pay the musicians and the sound technicians. The ticket price will be lowered to \$5.00 from the \$6.00 charged in their earlier attempt. Ms. Wood noted that free passes may be given to Housing Authority residents, and that the Stanton Center would be an in-kind contribution. Standing room in the Stanton Center is 300, and seated capacity is 150. This would be a one-time performance. Ms. Plumer noted that the Stanton Center is a city facility managed by the Recreation Department.

11. Rob Levit, himself

Per Mr. Levit: The concert series for which he seeks Commission funds is a simple project, and is logistically feasible. It consists of four concerts at the outdoor Labyrinth at Maryland Hall for the Creative Arts. Mr. Levit is an Artist-in-Residence at Maryland Hall, and has a good relationship with the institution. The series would be produced in conjunction with Maryland Hall. The overwhelming majority of fees would go to pay musicians. Mr. Levit is considering two models for the concerts, one his band with a special guest, the other a mini-festival with several bands presenting a diverse mix of music for all ages and communities. Mr. Levit noted that he has a good track record of producing events at Maryland Hall; he presented a series earlier with \$1,100 left over. He intends to feature some of the following genres: Persian music, bluegrass, and Indian music, and can secure musicians for competitive rates. The Maryland Hall Labyrinth can hold approximately 300 people.

Questions:

Will Mr. Levit charge tickets:

Mr. Levit would charge no fee for attendance at the concert series, but would instead rely on staff to solicit donations from attendees. He cited the difficulty in charging people in an outdoor venue. Maryland Hall is a high profile location, and has not yet featured a concert on its Labyrinth.

Will there be a rain date?

Yes, a rain date will be held, if at all possible, should inclement weather force a concert to be canceled. He reminded the Commission that these concerts would be held once every two to three weeks, and that he will hold 4 concerts total despite the weather. Some of the concerts could also be moved indoors, which would merit an admission fee. Maryland Hall would allow chairs and blankets for these lawn concerts. Mr. Levit informed the Commission that he has \$1900 in pending donations, and has raised \$5,000 so far. Expenses would include the fees for musicians, including the Rob Levit Trio, who will be the back up trio for the two concerts with guest headliners. His trio would command \$600 - \$900 per concert.

Would the music adversely affect the surrounding residential neighborhood?

Mr. Levit noted that his music is not blaring, loud rock and roll. He was informed by Mr. Carr that a noise permit is required for any amplified event held in the city.

What type of publicity will he use?

Publicity he's used in the past consists of an email database of 750 people. Maryland Hall would also publicize the events in newsletters, and in advertisements in Bay Weekly, etc. Mr. Levit noted that he would be willing to do outreach in the surrounding neighborhoods to inform them of the pending events, and to ease any unease neighbors might have about excessive noise.

12. West Street Market**Presenters: Erik Evans, Pamela Godfrey, Event Founders**

Erik Evans is also the proprietor of ArtFX gallery. Per Ms. Godfrey: West Street Market is a later product of First Sunday Arts, and gave event producers a vehicle through which to promote artists and local musicians. West Street Market is an outdoor community arts festival held from May to October, and has grown each year since its inception. It relies solely on the fees that vendors pay to set up their display stalls. Proceeds go directly into publicity and marketing costs for the event. Ms. Godfrey noted that, if funds are lacking with which to pay for these costs, live music is usually the first item to be scratched from the program. West Street Market offers crafters and artists, live musicians, art demonstrations, and seasonal activities for children. It not only offers a great benefit to the residents, artists, and businesses on West Street, but also enhances the image of the city. There is an educational component to the activities held, and the event generates foot traffic for local business. The Market allows no food and drink vendors so as not to compete with local restaurants. The event has helped to create a brand for West Street as the city's art district, which attracted Garrett Park Guitars and the new art gallery across from Loews Hotel. The Market seeks money to offer outdoor musical performances during the events. Ms. Godfrey noted that these are neighborhood-friendly events, and she has received no complaints from nearby residents.

Questions:**Where is the outdoor component currently held?**

This is currently held in the parking lot at Sean Donlon Irish Pub, the office walls surrounding which absorb the noise. This year, due to West Street construction, the street will be closed to all local traffic, and the Market will move its outdoor component to the street itself. Vendors are

currently placed on the sidewalk. Not all vendors sell goods: some set up a demonstration or exhibit, or put up information booths. West Street Market consists of Mr. Evans, Ms. Godfrey..

13. Maryland Hall for the Creative Arts (MHCA)

Presenter: Tom Fridrich, Director of Facilities

Bob Libson will recuse himself from voting on the Maryland Hall application.

Per Mr. Fridrich: MHCA has expanded its performing arts offerings, as well as the rental of its facilities to other arts groups. MHCA ask for funds to supplement a performance by Mr. Sekou Sundiata, a spoken words artist, and who would help to attract a diverse audience. Mr. Fridrich would like to try to attract underserved audiences. Commission funds would go to defray the expenses, allowing for a lower ticket price. MHCA's large seating capacity mandates a greater caliber of artist than most of Annapolis venues, and, accordingly, must pay the artists' respectively greater fees. Mr. Fridrich is trying to keep the price for this event between \$10 - \$20, rather than \$20 - \$30. Mr. Sundiata offers residencies in spoken word and literature, and offers two performance programs: a one-man performance, or a performance by his jazz/R&B/spoken word poetry group. This performer encourages audience interaction, a great opportunity for high school and middle school students. Mr. Fridrich aims to charge \$15 per ticket.

Question:

Why would Mr. Sundiata's residency cost more?

With a residency, the costs go up because it would entail travel and lodging in addition to show, equipment shipment, lighting, and backdrop costs, etc. Lodging Mr. Sundiata's band would be even more expensive. Mr. Fridrich will advertise in schools to raise awareness about the artist. If Commission does not fund this event, he'll try to do the concert anyway, but may not feature the residency aspect, and will be forced to charge more for the tickets.

14. Benjamin Redwine

Presenter: Benjamin Redwine

Per Mr. Redwine: The Clarinet quintet has long been a popular format for musicians, audiences and composers. Mr. Redwine seeks grant funds to present a clarinet quintet of famous composers, and a newly commissioned composition by Dr. Stephens. He would like to present the concert at Maryland Hall, accompanied by a string quartet. All string quartet members would be Maryland residents. Mr. Redwine is in the Navy Band.

Questions:

What would he charge for tickets?

Mr. Redwine would like to offer discounted or free tickets to members of the community who might not otherwise be able to attend. In response to other questions, Mr. Redwine noted that the US Navy Band is made up entirely of enlisted members of the US Navy, he has lived in Annapolis for 5 years, and plans to be here for a long time. Yes, if successful, Mr. Redwine would like to present other concerts. His main goal is to air newly commissioned works. Mr. Redwine has not presented any prior concert with an admission charge, but has performed for free, individually, at the Lutheran Church. He noted that advertising would be done through his own efforts as well as those of Maryland Hall. Mr. Redwine has spoken to Maryland Hall in re: rental costs, and, while he has no alternate space in mind, has contacts with local churches.

NEW BUSINESS:

Updates on Call To Artists Projects:

Wanda Kelley informed the Commission of her passionate belief that Harriet Tubman is the only African American woman of the potential subjects discussed for the Council Chambers paintings that would merit consideration for her own accomplishments. She reminded the Commission that Harriet Tubman would be placed in the council chambers in juxtaposition to the slave owners already portrayed therein. This would allow for African American schoolchildren to see a positive role model for their heritage, as well as that of the European heritage. Ms. Kelley introduced Mr. Earl E. Brown, Sr., President of the Friends of the Banneker-Douglas Museum, and Vice-President of Blacks of the Chesapeake. Mr. Brown offered information on Harriet Tubman. She was born on the Eastern Shore, in Bucktown, and moved to Pennsylvania, "the Promised Land". Ms. Tubman escaped slavery in the 1840's before the Civil War, and returned to Dorchester County to free the rest of her family. She had to navigate terrain without the aid of modern navigational aids. Mr. Brown expressed his belief that Ms. Tubman shares the image of being one of the bravest women in our country's history.

Mr. Brown is working on a project on the Chesapeake Underground, which contains the trails that were used to move slaves through Maryland. The Underground Railroad ran through parts of Anne Arundel county and parts of Annapolis. He finished by stating that placing Harriet Tubman in City Council Chambers would help to broaden the historic accountability our our ancestors (sic). He noted that the state's tourism revenue totals \$8 billion a year; and that the state would attract more people and strengthen its economy by offering Harriet Tubman attractions. He reminded the Commission that Harriet Tubman Day is March 10, and informed the Commission that in 2005 Harriet Tubman Day festivities will be held in Annapolis at the Loew's Hotel.

The Commission discussed Ms. Tubman further, with a comment from one Commissioner that her birthplace is a Maryland historic site, not an Annapolitan site, and that the Commission might better represent Annapolis with someone else. Mr. Brown replied that there is evidence that Ms. Tubman did pass through the county, although it is difficult to document her path due to the illicit and secretive nature of the underground railroad and the business of trafficking in freeing slaves. He feels that it is very possible that she was here in the city, as there is evidence that the underground railroad was here.

Mr. Libson asked if Mr. Brown felt that the Bates women (wife and mother) were suitable and prominent enough subjects for the City Hall paintings. Mr. Brown replied that, while Mr. Bates was a person of historic significance, neither his wives nor his mother were historically significant on the level of Harriet Tubman. Mr. Libson asked about information stating that one of Mr. Bates' wives was a leader in the founder of Kindergarten. Mr. Brown did not have any information about this, or Mr. Bates' mother. Mr. Brown stated that he would consult with his father, Mr. Phillip Brown, about the status and achievements of Mr. Bates' wives and mother.

Mr. Libson asked that Mr. Brown provide the Commission with more information on Harriet Tubman. Mr. Brown will provide to Molly.

Aletha Kuschan strongly requested that the entire project approval hinge on approval of a final list of subjects for the paintings, as she may not be able to proceed with one painting until she knows what the subjects for all paintings would be.

The Commission decided to wait to vote on the issue. A motion to vote on the issue was raised by Ms. Kelley, and was voted UNFAVORABLE 2 TO 3.

Next Meeting:

Fourth Monday in April, April 26, 2004.

Adjournment:

The Art in Public Places Commission meeting of March 29, 2004 adjourned at 9:40 p.m.

Respectfully Submitted,
Molly Hoeckel, Staff Assistant